



WALL EFFECTS OF DISTINCTION

FOR

THE HOME

## A Tiffany Finish

The cover design illustrates one of the many attractive Tiffany finishes that can be produced with paint. For richness and elegance a Tiffany finish is rivaled by few wall treatments. It is especially effective in large rooms. The description of the Tiffany finish on page 18 includes several color scheme suggestions that can be followed in producing this method of wall treatment.

# WALL EFFECTS OF DISTINCTION

## FOR THE HOME

A PRACTICAL AND INTERESTING BOOKLET  
ON ARTISTIC WALL FINISHES WHICH CAN  
BE ECONOMICALLY OBTAINED WITH PAINT

*ILLUSTRATED*

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## Wall Effects of Distinction for the Home

PAINT is rapidly taking the place it deserves, as home-makers are coming more and more to demand for the decoration of their interior walls and woodwork a combination of beauty, economy and a sanitary surface. Painted walls are not new but in the old days only the mansions of the rich could have them. This was because to obtain a really artistic finish, one which would satisfy the person of taste, a large number of coats—as many as fifteen sometimes—were necessary, with laborious rubbing down of every coat. The result was beautiful, no gainsaying that, but it was expensive. In recent years “flatting oils” have been developed which produce with white-lead the same type of beautiful, rich, substantial, dull finishes, with two or three coats and no expense of rubbing.

As a direct consequence of the conditions existing in earlier years, there was associated with ordinary paint work the idea of a shiny, “painty” look objectionable to most of us. It was only with the advent of the flatting oil that it became generally known that the “painty” look could be eliminated while still retaining all the washableness and sanitary advantages of the glossy finish. The more artistic and tasteful flat or dull finish has always been possible by the use of turpentine instead of linseed oil with which to mix the white-lead, but nowadays flatting oils make the flat wall finish easier to attain, more economical and more washable. The rich texture and appearance of the finish obtainable with white-lead and flatting oil has made the use of paint increase by leaps and bounds.

Paint made of Dutch Boy white-lead and Dutch Boy

flatting oil is one of the most economical wall coverings obtainable. This is true because of its washableness and long life. It makes a surface that can be kept clean and new looking for several years by occasionally washing it with soap and water. And it presents a soft, restful surface to the eyes of guests and home-folks. There is no unpleasant glare, and if the color is wisely selected, walls painted with Dutch Boy flat paint will create a most cheerful and restful atmosphere.

No matter whether we select one of the so-called "sunshine" colors—the yellows, tans, creams, and buffs—for cheerfulness, or green, blue or gray for restfulness, the best effect from the standpoint of educated taste is obtained with the texture of a flat or egg-shell gloss finish.

To those who, rather than a plain wall, prefer blended or mottled effects, a number of very beautiful and highly decorative effects are available, while still retaining the advantages of the painted wall—washableness, sanitary qualities and rich texture. Paint, in fact, is perhaps the most flexible medium at the disposal of the decorator.

## Two-Tone Figured Finishes

AMONG the handsome two-tone finishes obtainable with paint at a remarkably low cost is a comparatively new wall treatment which produces figured effects at a very slight advance cost over the plain wall. The application consists simply of brushing a finishing coat of one color over a ground of a different color which has been allowed to dry, and then removing portions of the finishing coat while the latter is still wet. This process permits the ground coat to show thru.

To remove or lift portions of the finishing coat, a sheet of newspaper crumpled into an elongated wad is all that is needed. This wad is placed firmly against the upper left hand corner of the freshly painted wall, and then, with the fingers, is rolled over and over down to the bottom. It is thus the design is formed.

The finished effect is beautiful, having a spontaneous freshness and an individuality all its own, and, as has been seen, is produced by a method than which nothing could be simpler or less expensive. Any painter can quickly attain a fair degree of skill at it, and, at the same time, it has possibilities which the advanced decorator of taste and originality will delight to explore.

One of the most attractive features of this new technique consists in the innumerable effects which can be secured with it, depending on the choice of color. And the choice of color is wide, including, as it does, two tints of the same color, of related colors and of contrasting colors.

If two tints of the same color are chosen, it should be remembered that the closer they are in value the softer the effect, and the greater the difference in light and dark the sharper the effect will be.

Related colors are those which possess some hue in common. The colors yellow-green, green and green-blue are

related since each contains green. With green as the ground color, related hues such as yellow-green or green-blue could be used for the finishing coat. The same rule can be followed in selecting finishing coats for other ground colors. However, it should be kept in mind that related colors may be so nearly alike that if used for a ground and a finishing coat they would give too soft a result to be effective at any distance. Tones of related colors which will present some contrast should therefore be used. This can be done by lightening one of the colors or darkening the other. It may be found necessary not only to lighten one color but also to darken the other. With two related colors such as yellow and yellow-green, it is advisable to add sufficient white to the yellow to make it a cream color and add green to yellow-green to darken it.

Contrasting colors are those which when placed side by side show greatest color difference. An exceptionally sharp, clean-cut effect is the result when contrasting colors are used. Below is a list of colors and their approximate complements, with which the greatest amount of contrast can be obtained

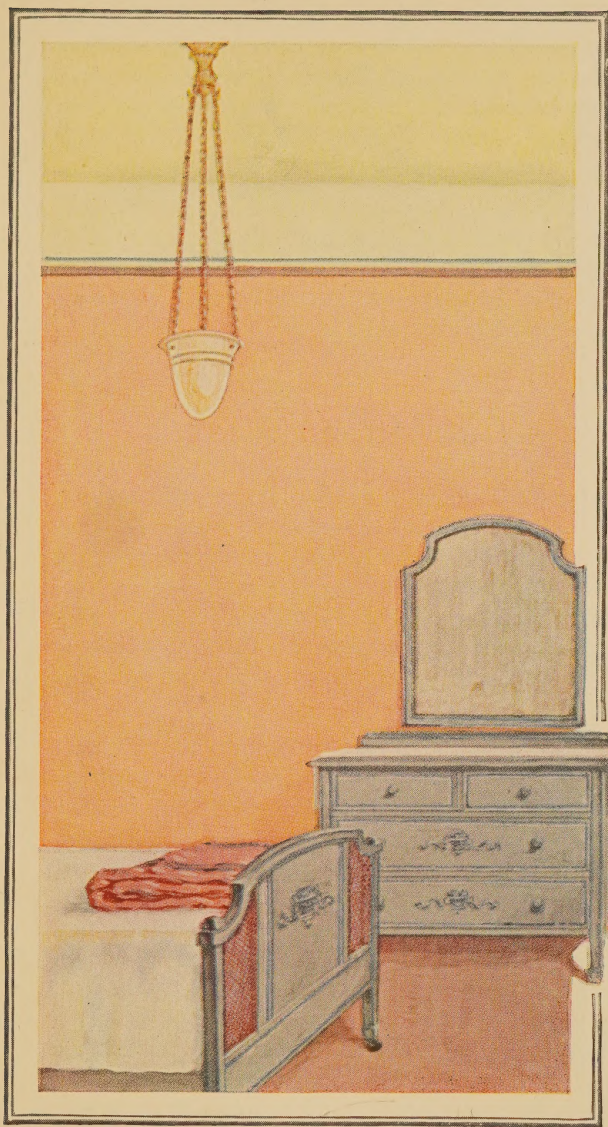
Red with Blue-Green  
Orange with Blue  
Yellow with Blue-Violet  
Yellow-Green with Violet  
Green with Red-Violet

If greater contrast between two contrasting colors is desired, the effect can be obtained by lightening or darkening one of the colors selected.

Approximately one-third of the finishing coat is usually lifted in the rolling process, which makes that coat always the dominant color. This fact, of course, must be considered when selecting colors, especially that of the finishing coat.

There are practical advantages as well as artistic advan-





### One-Tone Finish

*Plain walls are the thing where simplicity is indicated, where care must be taken not to detract from pictures or in large formal rooms where a certain severity adds to stateliness. The success of the plain wall lies in getting just the right tint. Any one of a thousand tints may be had with white-lead tinted to order.*

tages to be derived from this new technique. Fire cracks which are so bad that no plain coat will hide them do not show thru the two-tone figured finish. It prevents holidays from showing or marring the finish. Walls decorated in this new way can be more satisfactorily washed than plain walls because careless streaking will not show.

Extremely important from a dollars and cents viewpoint, when it comes to redecorating, *one coat* will give a new color scheme, a three-tone effect being the result. The new coat of color is applied over the old two-toned wall and then rolled with paper while the paint is wet.

## Two-Tone Mottled Effects

Beautiful two-tone effects of a different character may be obtained with almost as great ease as the figured treatment just described. These effects fall into a class sometimes called stippled work. While some of the work is true stippling, much of it is produced by methods not properly designated as stippling. For this reason, this entire class of effects might better be included under the more general term of mottled effects.

Stippling, strictly speaking, is the obtaining of light and shade gradations by means of dots. The dots or points of color are usually applied by striking the surface with brushes containing various colors and, as the adjacent colors are thus blended into each other, the mottled effect produced has come to be known as stippling. Two-tone stippling, therefore, is the blending together in this way of two colors but the term has been extended by some to include finishes of two tones produced by lifting some of the wet top coat by wiping, tamping or patting it with a sponge, a piece of fabric or a crumpled newspaper. The result is an all-over mottled effect but this sort of work is not true stippling.

### Two-Tone Figured Finish

*The two-tone figured finish is adaptable to any room in the home. Easily produced and almost unlimited in its decorative possibilities, it is one of the most desirable wall treatments obtainable with paint. Described on page 7.*



It is common also to speak of stippling a one-tone painted wall. The term in this case means striking the paint while wet with a stippling brush, giving it a rough or pebble texture which is more interesting than a smooth, flat finish. Besides, the stippling eliminates brush marks. The modern flattening oil, however, has eliminated brush marks to such an extent that stippling for this purpose is no longer so necessary. Colors that are widely separated in tone should be selected for two-tone mottling. They provide the most effective play of color. This does not, however, exclude the choice of two units of the same color or related colors, provided there is marked contrast in tone. One color should be at least one-third the strength of the other.

A light underbody and a dark finishing coat is an excellent choice for large rooms or upon large wall spaces. In small rooms it is preferable to use a dark undercoat with a lighter finishing coat.

An old burnished leather effect can be successfully produced with the two-tone mottling method. The walls first receive several coats of coffee color. Then a metallic bronze paint is applied and patted with a crumpled newspaper. The result is such that until the wall is felt many will believe the paint to be fabric. A pleasing old leather effect may also be reproduced by covering a deep ivory wall with golden brown and patting the latter coat with a soft piece of muslin.

A strikingly decorative effect is produced by mottling a golden yellow with a peacock blue finishing coat. The patting is done with a large piece of burlap while the finishing coat is still very wet.

These are only three examples of what may be done with two-tone mottling. There are color combinations almost without number from which to select. If the two colors selected are harmonious and there is a decided contrast in value, the result will be satisfactory.



## Striping Woodwork

*Striping is one of the simplest and cheapest ways of adding interest to a room that the decorator has at his command. It may be used in any room in the home. Described on page 15.*



## Paneling

*Paneling is effective in the large rooms of a home. Small rooms where the furniture is of an informal nature, are better not paneled. Described on page 15.*



## Striping Woodwork

Striping is probably one of the simplest and cheapest ways of adding interest to a room that the decorator has at his command. Under this method a narrow painted stripe of a contrasting color is used to outline the picture molding, baseboard, door and window trim. Narrow moldings in the trim and the panelings of the doors may be followed. The stripe should vary from one-quarter to one-half inch in width according to the size of the room or the width of the trim.

While the use of a color that contrasts with the woodwork is a safe rule to follow in striping, there are other considerations which might influence the decorator in his choice of color. If light cretonnes are selected for hangings, a light stripe similar to one of the colors in the pattern will be effective. Dark hangings and furnishings should be closely matched with a dark stripe. If the woodwork has been painted pale yellow or gray, black stripes will give to the room a smart and pleasing appearance.

## Paneling

Paneling is effective if the proportions of the room are good and the spacing of the architectural moldings is planned by either an architect or someone experienced in such work. Small rooms where the furniture is of an informal nature are better not paneled.

Panels may be treated in many ways. The wall surface outside the panel is usually painted a little lighter in color than the center of the panel and the molding. The center may be made more interesting with two-tone figured or mottled effects. The moldings are oftentimes painted a contrasting color or striped with a narrow line of a contrasting color. This treatment lends itself especially well to narrow rooms or long halls.

In rooms in which wall board is used an effective paneled treatment can be worked out by painting the moldings that cover the seams in the board with a contrasting color.

## Stenciling

Stenciling if used sparingly and with a definite function to perform, has many interesting possibilities as a wall decoration. It is very effective when used in single units or as a continuous pattern.

A neat, compact design, of which there is a wide variety, is very attractive as a center decoration for panels. A well-chosen stenciled design on the doors adds the artistic effect that handwork always produces in a room.

A frieze blocked out with molding is often used in rooms with high ceilings. If a stenciled design is placed in each block, or in every other one, an attractive and distinctive effect is obtained.

Neat stenciled designs, broken with dots or squares, are excellent substitutes for wood paneling. They may be used to divide both the wall space and ceiling. Individual motifs may then be placed in the panels. On the opposite page is shown stencils used not only in the borders and ceiling panels but over the entire wall as well.

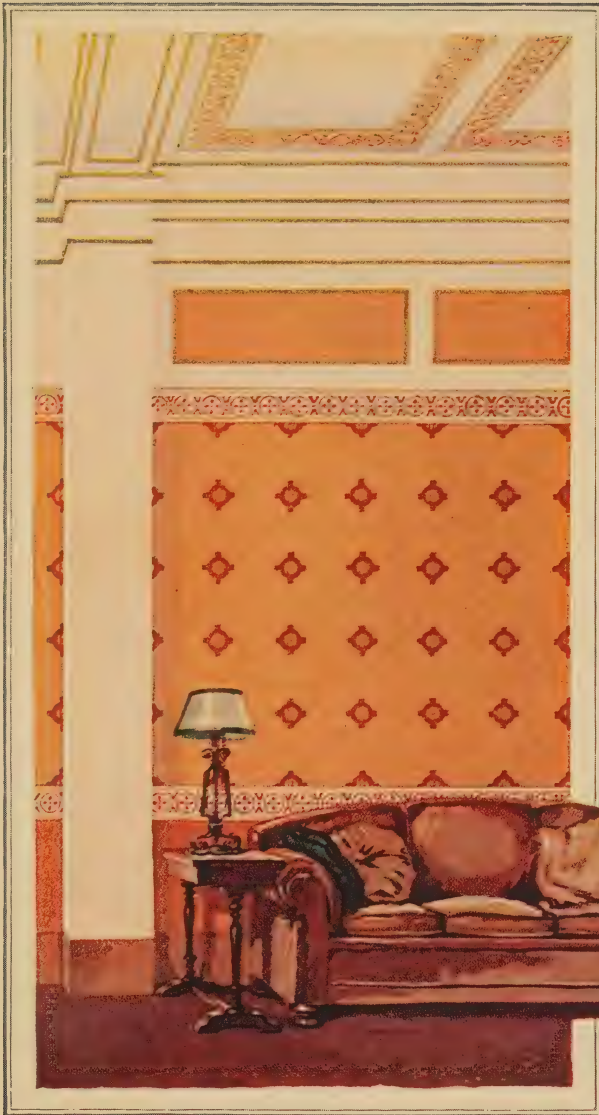
## Two-Tone Glaze

As the painter uses the term, a "glaze" is a thin transparent liquid, slightly tinted with a transparent pigment that is applied to a painted surface in order to add depth of tone. The liquid is usually a very thin varnish. Our Dutch Boy flatting oil is excellent for the purpose. With two-tone glaze some very pleasing effects may be obtained on walls and woodwork. A coat of paint, the color of which should always predominate over the glaze tint, is applied first and allowed to dry. A contrasting glaze color is then brushed on and wiped off with a cloth while the paint is still wet.



### Stenciling

*Stenciling if used sparingly and with a definite function to perform, has many interesting possibilities as a wall decoration. Properly used it is adaptable to any room in the home. Described on page 16.*



A sufficient amount of pigment remains in the crevices of the woodwork or wall to produce an interesting antique effect. A gray tinted glaze over bright colored woodwork is a happy choice. The rich effect of old gilded leather may be obtained by using a brown glaze over orange on the walls.

## Tiffany Finish

A blending of various colors, called "Tiffany" finish, gives to walls an effect reminding one somewhat of Tiffany glass or of light shining on the walls thru stained glass windows. It is especially effective in large rooms.

To produce Tiffany finish, the walls are first painted three coats, with Dutch Boy white-lead mixed with Dutch Boy flatting oil, the last two of which are tinted to an ivory color and the third coat patted with a ball of cheesecloth.

The finishing coat consists of semi-transparent colors, called glazing or lake colors, properly thinned. If only one glazing color is to be used, the wall is covered with it and, while the color is still wet it is wiped away in spots, allowing the ivory ground to show thru more in some places than in others. After wiping in the high-lights, the edges are patted with a ball of cheesecloth until the blending is satisfactory. Then the entire surface is stippled with stippling brush.

If several glazing colors are desired, the process is similar except that each color must be prepared in a separate can and applied with its own brush.

Oftentimes the tone of the finish is made darkest at the baseboard, gradually lightening all the way up the wall. Sometimes the color is put on in horizontal bands and then blended. The colors often are applied in spots and the different colored areas blended together. A few color combinations found to be effective are blue and orange, blue and brown, green, red and yellow, light blue and white, bronze and copper. By all means the colors should be kept soft and unobtrusive.

Two-Tone  
Glaze

*With a two-tone glaze some very pleasing effects may be obtained on walls and woodwork. It is suitable in any room in the home. Described on page 16.*



## Flat vs. Gloss Finishes

The character of the surface finish of paints as well as the color affects the *quality* of white light that a paint will reflect. Thus even two pure white walls will reflect light differently according to the texture of the surface. Light rays striking the surface painted with flat paint are diffused or reflected in many directions, while on a glossy surface the reflection is concentrated in spots. The *quantity* of light reflected from a gloss or flat surface, however, is about the same, if the paint is made of the same material.

An interior painted with a gloss finish will have glaring high lights and, consequently, be over-illuminated in certain spots and under-illuminated in others, making an unpleasant and inartistic effect. On the other hand, a room painted with a flat finish will show no glaring lights and over-illuminated parts, a much more pleasing effect.

In other words, tho the total light from both types of surfaces is the same, the illumination is decidedly more uniform where the flat finish is used and therefore gives a much better effect.

While the foregoing expresses in a general way the relative merits of gloss and flat finishes for interior use, it is also true that flatness may be carried to an extreme. A dead flat surface will collect more dirt and dust and is not as washable as one which has just a trace of gloss. A dead flat surface, furthermore, is not desirable because it lacks the interesting texture of one which has just a faint trace of gloss, like an egg-shell. This gives to the surface a soft, velvety appearance, which, when tinted, is considered by skilled decorators the most artistic surface finish which can be produced.

## Flatting Oil

Up to a few years ago, flat finishes were obtained with white-lead by using turpentine as the vehicle. Very satis-



factory results were thus produced, but the development of special flatting oils has brought some worth-while advantages and with their advent, the popularity of the painted wall has immeasurably increased.

Flattening oils are made by combining certain vegetable oils and turpentine. One of the most successful on the market is our own Dutch Boy flattening oil. It is especially designed for use with Dutch Boy white-lead and produces durable, washable, flat finishes of unusual beauty. It is a carefully prepared vehicle of a varnish character and, though higher in price per gallon than the mere petroleum thinners, it gives a superior finish. It actually is also cheaper, if reckoned by the job and by the year rather than by the gallon, because of superior spreading rate and durability.

## Its Advantages

The washability of paint made with Dutch Boy white-lead and Dutch Boy flattening oil is one of its outstanding qualities. Because of its hardness, approaching as it does the hardness of enamel paints, it is not easily soiled. Such paint can be kept reasonably clean by washing with clean water and a good quality of hand soap. It is, therefore, particularly of advantage where soiling is likely to occur, as on doors, door jambs, etc.

With white-lead and flattening oil it is possible to obtain the most beautiful, soft effects on interior walls and wood-work. There is no high gloss. There are no brush marks. No scaling or chipping. As for tints, the most delicate and elusive are obtainable. There is a character and distinction to white-lead interiors which can be had in no other way.

## Additional Information

If you are interested in learning how to get certain colors, how to produce the special wall effects described in this

booklet, how to determine the amount of paint needed for a particular job, etc., write our nearest branch, mentioning the particular finish or finishes in which you are interested.

## Department of Decoration

If you have some special problem in decoration or color selection to solve, kindly address your inquiries to our Department of Decoration, and your letter will receive prompt attention.



*Dutch Boy Flatting Oil is especially designed for use with Dutch Boy white-lead. Sold in one gallon and five gallon cans; also in barrels of fifty gallons.*

## NATIONAL LEAD COMPANY

*Manufacturers also of Dutch Boy white-lead,  
Dutch Boy red-lead and Dutch Boy linseed oil.*

NEW YORK 111 Broadway	BOSTON 131 State Street	CHICAGO 900 West 18th Street	SAN FRANCISCO 485 California Street
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